

the forms of time

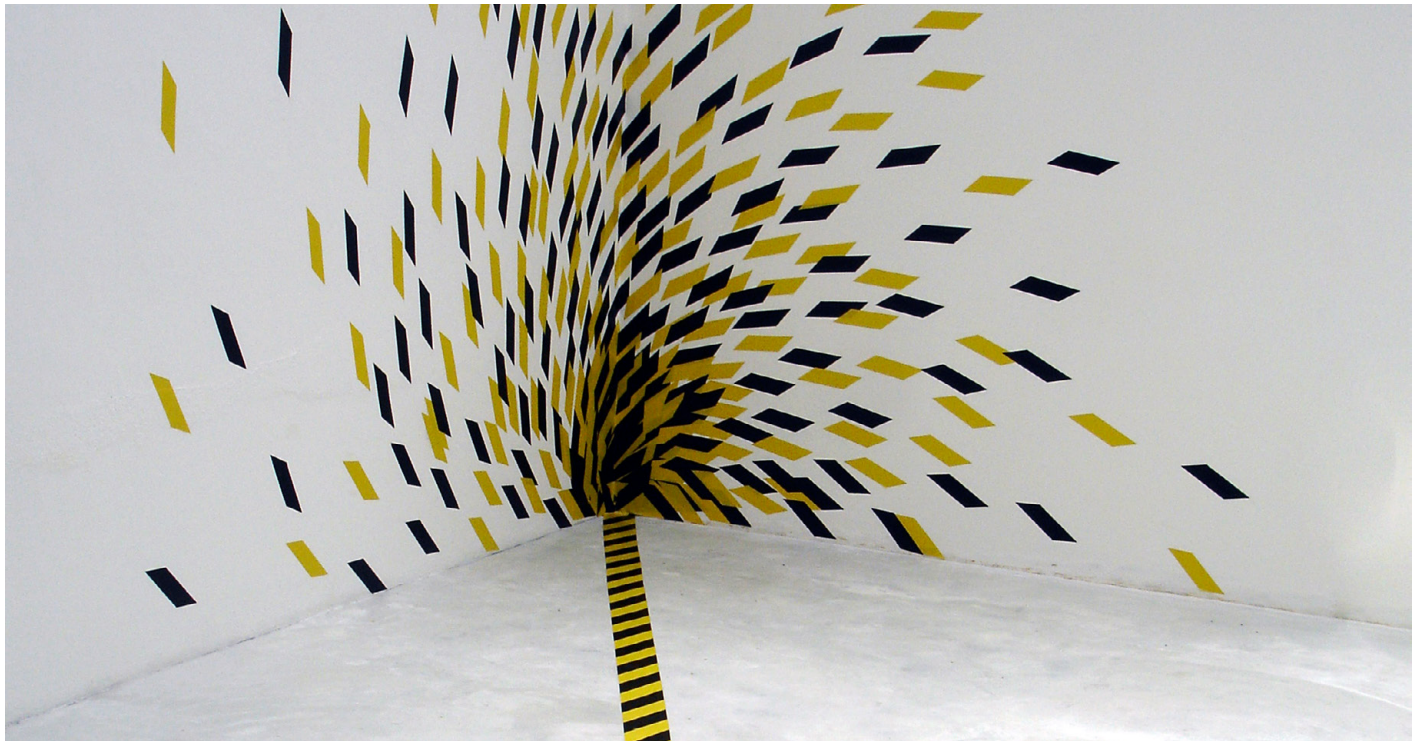
curated by bernardo mosqueira

assistant curator ana clara simões lopes

nara roesler rio de janeiro

opening june 25, 6–9pm

exhibition june 25–august 22, 2026



Marcos Chaves, *Fontana*, 2006 [detail]

Nara Roesler Rio de Janeiro presents *As formas do tempo* [*The Forms of Time*], a group exhibition curated by Bernardo Mosqueira, with Ana Clara Simões Lopes as assistant curator. The exhibition is part of the celebrations marking 50 years of Nara Roesler's activity as a gallerist, a trajectory that began in 1976 in Recife and, over the decades, expanded to São Paulo, Rio de Janeiro, and, in 2016, to New York, when it became the first Brazilian gallery to open a space in the city. Invited to create an exhibition celebrating this trajectory and its relationship with the territory of Rio de Janeiro, the curator draws from the reflective dimension inherent to anniversaries to consider, through artworks, different ways of understanding the relationships between being, time, and mystery. "It is indeed something quite

extraordinary, especially if we consider how everything has changed over these past 50 years." "There is no way to separate the recent history of Brazilian art from the history of Nara," the curator states.

Taking Rio de Janeiro as a shared territory, the third exhibition held across Nara Roesler's spaces brings together paintings, sculptures, videos, photographs, and installations articulated around multiple notions of time. "In the space, these categories and questions intersect through the conceptual, formal, narrative, and poetic gestures proposed by the artists and their works. While some works raise questions related to ancestry, the memories of the military dictatorship, and ecological

transformations, others reflect on the role of the image in relation to time, on the finitude of our bodies, or on how artworks outlive and contradict us,” says Bernardo Mosqueira. In addition to presenting works by 17 artists represented by the gallery, born in Rio de Janeiro or who have chosen the city as their place of residence and work, Bernardo Mosqueira also invited five young artists without commercial representation to take part in the exhibition. “As this is an exhibition about time, but also one in which we reflect on Nara’s trajectory, it was important for us to bring not only works by these highly established artists from the gallery’s roster, but also to open a small passage toward what is yet to come: presenting, within this pact with time, paths for artists who will still build relationships with the gallery. Beyond their practices being highly complementary to the group of artists presented, their ideas about time make significant contributions to our reflection,” the curator states.

The participating artists represented by the gallery are Abraham Palatnik (1928, Natal – 2020, Rio de Janeiro), Alice Miceli (1980, Rio de Janeiro), Angelo Venosa (1954, São Paulo – 2022, Rio de Janeiro), André Griffo (1979, Barra Mansa, Rio de Janeiro; lives in Rio de Janeiro), Antonio Dias (1944, Campina Grande, Paraíba – 2018, Rio de Janeiro), Brígida Baltar (1959 – 2022, Rio de Janeiro), Carlito Carvalhosa (1961 – 2021, São Paulo), Cristina Canale (1961, Rio de Janeiro), Daniel Senise (1955, Rio de Janeiro), Elian Almeida (1994, Rio de Janeiro), Manoela Medeiros (1991, Rio de Janeiro), Marcos Chaves (1961, Rio de Janeiro), Maria Klabin (1978, Rio de Janeiro), Milton Machado (1947, Rio de Janeiro), Raul Mourão (1967, Rio de Janeiro), and Vik Muniz (1961, São Paulo; lives in Rio de Janeiro).

As formas do tempo will also feature works by Hélio Oiticica (1937–1980, Rio de Janeiro), whose estate was represented by the gallery between 2005 and 2019, as well as invited artists Marcelle Nascimento (1999, Belém; lives in Rio de Janeiro), Guilhermina Augusti (1996, São Paulo; lives in Rio de Janeiro), Ana das Neves (2000, Rio de Janeiro), Mayra Carvalho (1997, Baixada Fluminense), and Fátima Aguiar (1991, Rio de Janeiro).

nara roesler 50 years

Building on the relationship between the gallery, its artists, and the city of Rio de Janeiro, *As formas do tempo* continues the cycle of commemorative exhibitions held in 2026. Under the artistic direction of Luis Pérez-Oramas, the program unfolds throughout the year across the gallery’s three locations, in São Paulo, Rio de Janeiro, and New York, with group exhibitions dedicated to central aspects of Nara Roesler’s trajectory. The first of these, *Festa das falas*, curated by Moacir dos Anjos, turned to the origins of Nara Roesler in Recife and the Brazilian Northeast, territories that remain geographical and affective references in the formation of the gallery, bringing together works by artists such as Gilvan Samico, Abraham Palatnik, and Francisco Brennand. Rather than treating this origin as a theme, the exhibition departed from modes of expression, “accents,” and inflections of language that run through different artistic practices.

O fascínio e o afeto, curated by Agnaldo Farias, explored the relationships of friendship, admiration, and collaboration built by Nara throughout her trajectory, highlighting artists such as Amélia Toledo and Tomie Ohtake. The cycle will conclude at the end of the year with the launch of a commemorative publication dedicated to the gallery’s 50-year history.

about nara roesler

Nara Roesler organized her first contemporary art exhibition in Recife in 1976 and moved to São Paulo in 1986, where she consolidated the gallery under her own name in 1989. Today, she is one of Brazil’s leading gallerists, recognized for playing a key role in the promotion and internationalization of more than 50 artists. Based in São Paulo, the gallery expanded its program to Rio de Janeiro in 2014 and became the first Brazilian gallery to establish an international presence by opening a space in New York City in 2016, reinforcing its commitment to the global circulation of Brazilian art.

Consistently fostering curatorial practice and critical research, she created Roesler Hotel in 2002, a program

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that promoted exchanges between foreign and Brazilian curators and artists. In 2011, the gallery became the first contemporary art gallery in Brazil to establish a publishing house, Nara Roesler Books, which has published more than 30 titles to date.

Throughout its trajectory, the gallery has made a significant contribution to the development of its artists' careers, offering ongoing support and high-profile platforms for the presentation of their work, and facilitating their inclusion in major institutions as well as in important private collections in Brazil and abroad. Its program features established artists such as Abraham Palatnik, Amelia Toledo, Antonio Dias, Artur Lescher, Daniel Buren, Heinz Mack, Julio Le Parc, Lucia Koch, Tomie Ohtake, and Vik Muniz, as well as a new generation of established artists, including André Griffo, Bruno Dunley, Jaime Lauriano, Jonathas de Andrade, and JR

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